

# THIS WEEK AT THE THEATRES I

SALT LAKE THEATRE .-Tonight, Homer Davenport + will lecture on "The Power of a + + Tonight,

The Salt Lake theatre will be open every night this week except Tuesday hight. Tonight the famous cartoonist, Homer Davenport, delivers his talk on "The Power of the Cartoon," under the auspices of the Press club of Salt Lake City. Tomorrow night the "Devil's Auction" comes for one performance only. Wednesday night the Bostonians balance of the week in opera repertoire.

be the attraction at the Grand theatre
Thursday, Friday and Saturday, matinee Saturday at 2:15 p. m. The piece
is under the direction of Gus Sun and
Fred D. Fowler (Gus Sun, it will be remembered is the genial and successful
ministrel manager) and promises to be
one of the strongest dramatic attrac-PRESS AGENTS PROMISE. The Bostonians will appear at the Salt Lake theatre for four nights and a mattree, beginning on Wednesday evening, the 9th inst, on which occa-sion the ever-popular opera of "Robin Hood" will be presented with one of one of the strongest dramatic attrac-tions that will appear here this sea-son. While the play is drawn on the melodramatic lines, it differs widely from the ordinary offering of this char-Hood" will be presented with one of the strongest casts and choruses ever known in the long history of this justly ecter inasmuch as the piece is taken from life and is said to be true to narenowned organization. And just here it will interest all thoughtful friends of this form of art—of which the Bos-The story contains a strong plot which grows in intensity as the play is unfolded, ample, wholesome comedy, thrilling climaxes and numerous pathetonians are peculiarly representative—that the organization is now enjoying the ease and dignity of incorporation, the ease and dignity of incorporation, that change in its business plan having been made at the beginning of the present season. The enterprise will henceforth be known as the Bostonians, incorporated. Messrs. Henry Clay Barnabee and William H. MacDonald are still the artistic heads of the company, the prelieved of the still the production. Some idea of the amount of scenery used will be conjut they have kappily, heen relieved of veryed when we say not one piece of the still the st ing been made at the beginning of the present season. The enterprise will henceforth be known as the Bostonians, lesson which will live in his mind for years. The enterprise will henceforth be known as the Bostonians, incorporated. Messrs. Henry Clay Barnabee and William H. MacDonald are still the artistic heads of the irritating and mercenary cares of the irritation of the

There will be no advance in prices during the engagement. Seats now on sale. Handkerchiefs were plainly visible in all parts of the house last night during this act. Finally Cransford is saved from execution through the agency of Bill Smith, a tramp, and Ludloe, the real criminal is taken into custody, and everybody is happy. The play is far above the average and should draw big houses during its stay.—Reading (Pa.) houses during ... Daily Telegram. ouses during its stay.-Reading (Pa.)

Fuller, the famous writer of the Seventeenth century, describes Jewish dress in a book on Palestine in 1850. From the most primitive garments of skins and hair cloths the arts of dress developed among the Jews to the use of the lines wilks cloth of scenter and of fine linen, silks, cloth of scarlet and wrought gold. The ancient Jews were no affectors of various fashions, but kept the forms of their garments.un-changed for ages. "Indeed," as Fuller says, "their clothes being for the most con continues as the efficient business manager. Mr. Charlton's name is a guarantee of musical excellence, solidity and permanence, high purpose in the undertaking of which he is the managerial head, and the best achievement possible within the domain of light opera. This arrangement should be a tremendous relief to Messrs. Barnabee and MacDonald, who will now feel a sense of freedom that is essential to the best work in the sphere of art they adorn. Both will be heard here during the entire engagement. The operas presented will be as follows:

Wednesday evening, "Robin Hood,"
Thursday evening, "The Serenade;"
Friday evening the new opera, "The Queen of Laughter;" Saturday matinee, "The Serenade," and Saturday evening, "Robin Hood."

"Robin Hood."

"S # " rayed in a garment of wrought gold. "Thus," observes Fuller, "such gallantry was fashionable amongst the Jews

duartette of excellent singers add much to the pleasure of the audience. "Sandy Bottom" takes rank with such beautiful play as "Sag Harbor," "The Old Homestead," "Alabama" and "Way Down East."

"Circumstantial Evidence," a strong, realistic melodrama by the well known author. James M. Martin, will be the attraction at the Grand theatre Thursday, Friday and Saturday, mating at 2:15 p. m. The piece I shouted at her, 'How'd you like the chorus, the nigger singing, you tangle-haired zanay?'

"'Singin'?" cays she, 'ye' call dat asingin'?" alot a' cheap coons shoutin'
"ma baoy!" an' "ma lady!"—yo' call
dat singun'? Well, Ah don'. When de
sings "Fro' out da life-line" or "Ah
have ancho'd ma soul in a haven a'
rest" den Ah calls it singin'. But not have ancho'd ma soul in a haven a' rest," den Ah calls it singin'. But not when a lot a' bucks an' wenchus snows da white a' de' eyes and da red a' detonsuls an' ma-ladys an' my-babys till dey's liver-colored in de' faces. Ah calls dat jes' plain yowlin', dat's all, an' Ah don' wan' no mo' like it no-how.' You couldn't get her in a theater now with a derrick," laughed Miss Murray.

Miss Murray.

plenty of money."

ety theatres. The business is still run in her name.

"The decline of minstrelsy," said the factory proprietor to a New York Sun reporter, "has injured this industry a great deal, but I am still able to make fair profits. There is only one other firm, somewhere out west, that manufactures the stuff, and the competition does not do me much harm and I am able to get along. Of course, the business is not what it used to be, but with the advent of modern theatres and the introduction of incandescent lights.
"The former years most of the minstrels used to burn old corks over the gas and use them. But the introduction of electricity has done away with that. Minstrels now prefer the prepared cork, because it is handier and cheaper. The stuff sails from the street and cheaper. The stuff sails for months. The cost of manufacture is small, and if I had enough!

The former years most of the minstrels used to burn old corks over the gas and use them. But the introduction of electricity has done away with that. Minstrels now prefer the prepared cork, because it is handier and cheaper. The stuff sells for 50 cents a pound, and this quantity is sufficient to last for months. The cost of manufacture is small, and if I had enough!

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At Weber & Fields', in New York, the burlesque, "Waffles," is preceded by a jumble of jollities in two whoops, entitled "Whoop-dee-doo," During the ing and disputing with her husband,



Give me a seat, will you?"

"I handed him out a \$1 seat, took in his solitary greenback, and when he said, 'Say, can't you are not a first real "hit" Joseph Jefferson of a drink?" I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of a drink? I exchanged him as a seath of the price of the tone of the course of the tone of th

"Well, sir' she continued, 'there's a policeman at the door, and he says as 'ow there's a crazy old man in your room, a-fingin' of his 'ands and a-goin' on hawful, and there's a crowd of people across the street a-lookin' up the way.

"I turned toward the window, and to my horror I found that I had forgotten to put down the curtain, and, as it seemed to me, the entire population of London was taking in my first night."

"For unmittigated nerve," said the stage manager of a musical comedy, "commend me to the Philadelphia chorus girl. While we were rehearsing in New York I undertook to take a girl from the chorus and give her a girl from the chorus and give her a

girl from the chorus and give her a to get another girl to copy the last act. small part carrying with it a couple of lines. Somehow or other she couldn't "Aw! Aw!" was the chorus of scorn; of lines. Somehow or other she couldn't seem to enunciate the words understandingly. Her elocution was the worst ever. I worked with her for several days, and finally I lost patience. I must also have lost my temper, for she burst into tears. 'It must be due to my southern accent,' she wailed, Now, I am a southerner myself—I was raised in Virginia—and, although I had not previously detected any accent in her taik, my sympathies were aroused. 'My dear child,' I said conselingly, 'what part of the south are you from?' 'From Philadelphia,' she sobbed."

The curtain rises on a scene In which is shown a dark ravine With shady elm trees scattered 'round. And withered leaves strewn o'er the

ground.

The hero comes, a mountaineer,
Young, handsome, with no thought o Young, handsome, with no thought of fear.

His only mode of doing ill ls running an illicit "still" (Which, in the mountains, is not thought Despicable, unless you're caught). Emerging from behind a clump Of firs, he perches on a stump And, in a moment indiscreet, He drops his rifle at his feet. Enter the villain, with a pack Of hired scoundrels at his back, And, just as fiercely as he can. He bellows: "Take him—there's your man!"

and the voice of a newsboy came through the window, shouting, "Wux-tra; Japanese blow up another ship."

In the fourth act of "The Pit" the telephone naturally plays a part in the brokerage office scene, where Curtis Jadwyn, trying to corner the wheat market, receives over the wire news of the progress of events on the board of trade. Here, too, however, the comedy element is also introduced through the medium of the 'phone, in a little touch of realism which is sure of a big touch of realism which is sure of a big laugh every night. What person who has fussed and fumed at the receiver but will catch the humor of this situa-

Jadwin is beside himself. Wheat has been going down, he sees ruin staring him in the face, and he stands in the center of the stage hearing reports and giving orders in a very frenzy of ex-citement. An old clerk is taking mes-sages over the 'phone. He is one of the kind of men who never 'act for themselves in even the most trivial matters. Every word that comes over the 'phone he repeats. The dialogue the phone he repeats. The dialogue is something like this: "Jones reports 300,000 bushels at one-

eighth. What shall I tell him?
"Tell him to buy," yelled Jadwin "Baird reports such and such; what shall I tell him?"

Again Jadwin says, "Buy," Then, after a moment's pause, the clerk says:
"Somebody wants to know whether this is Huyler's? What shall I tell

"Tell them it isn't," shouts Jadwin.
"They want to know what it is?"

continues the stupid old clerk.
"Tell them it's hell!" is Jadwin's final instruction, and what follows is lost in a roar of laughter.

In "The Secret of Polichinelle," though the telephone is not shown, it plays a non-speaking part off the stage. The final bringing together of the father, mother, son and daughter-in-law is effected by means of a message supposedly sent by 'phone.

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